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ABSTRACT

Intended for dance historians and teachers of the art who need access to information about dance music, scores, and recordings, this manual includes a discussion of information resources, an annotated bibliography, a guide to recordings, and a selected discography of the music of dance. Sections detail the following: essential research manuals; collections of research materials; cataloging and shelving of materials; bibliographic aids for the music researcher; microform processes; interlibrary loan; acquisition of materials from abroad; locating recordings; and addresses of publishers and dealers. A section on the effect of data processing on music information sources is provided, and the bibliography is divided into the following headings: general aids to research; materials from the field of dance; music reference books; music periodicals; music histories; surveys of and guides to dance music; biographical and style studies of important composers of dance music; and selected studies about or including dance music. (FM)

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RESEARCHING THE MUSIC OF DANCE: A GUIDE TO THE METHODOLOGY, A BIBLIOGRAPHY, A DISCOGRAPHY, AND OTHER BASIC INFORMATION

BY

EDWARD J. PEASE

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INTRODUCTORY REMARKS AND ACKNOWLEDGMENTS

This monograph is intended primarily for dance historians and teachers of the art who need access to "bookish" information about dance music: also to scores and recordings of it. Some music scholars and teachers may find it useful, especially if they are not very familiar with the particular area, though obviously most of the standard resources cited will probably be quite familiar to musicologists. In addition, directors and performers from both fields may wish to consult it.

Throughout, I have emphasized the European and American "classical" or "concert" traditions as they relate to theatrical dance. I've included only a few materials pertinent to social and ethnic dance but would certainly do more with these areas if I felt qualified. I.e., the sparcity here is not a matter of ethnocentricity but reflect instead the limits of my own background.

As I compose this preface, I seem uncommonly preoccupied with how outmoded this or any comparable treatise is going to be within the immediate future. Not only is human knowledge expanding at a truly alarming rate (with dance history one of the most rapidly advancing disciplines), but there are as well some really traumatic changes with regard to data processing. Thus I draw special attention to comments further on concerning computers, microforms,and the like.

I should like to thank the Faculty Research Committee of Western Kentucky University for awarding me a grant to complete this project in New York at the Museum and Library of the Performing Arts, Lincoln Center, and to my immediate superiors, Wayne Hobbs and Robert Mounce, for allowing me some release time from teaching. Eileen Cohen and Robert Turek of the University Library were most helpful in obtaining some rare items through inter-library loan, whereas Boyd Childress and Elizabeth Cossey (also of the library staff) gave other valuable assistance. For the information on computer-based research, I am much indebted to Thomas Madron and Carolyn Marks of our Division of Academic Computing and Research Services. Finally, special thanks to Shaune Smith, Rebecca Crane, and Marilee Ringley, who typed revisions and final copy.

I

PROBLEMS AND POSSIBILITIES

An Unfortunate Dichotomy

Suzanne K. Langer, the renowned American esthetician, has argued that dance and music are ultimately separate arts, each with its own identity and working principles. (Cf. her essay, "Virtual Powers", in Feeling and Form, New York: Scribner's Sons, 1953). Yet looking at the matter from a functional standpoint, the two activities have been intimate associates throughout history. With rare exceptions, dance has required music (for various reasons), and frequently music has been shaped by dance. Langer may indeed be right in her contention that this relationship is not intrinsic, but its phenomenological reality is nevertheless incontestible.

Thus it is disconcerting that there are so few publications which deal adequately with music as it relates to choreographic context. At present, there is not a single authoritative survey of ballet music nor even a proper general reference book on the subject. In fact, we have only a handful of popularizations within either category. Admittedly there are some worthwhile specialized studies, though even these rarely come to terms with relationships between the two arts.

One suspects that there are several reasons for this troublesome situation. For one thing, dance history is a very young field of scholarship, the most recent of humanistic disciplines in fact. And (in support of Langer's contention) experts in either music or dance rarely know much about the other art. Consequently, it is understandable if not condoneable that dance historians haven't treated music very well. Musicology is an older and more established field, yet specialization again intervenes. We have quite a number of musicological studies which are valuable in terms of the musical nature of dance music, but again they rarely take up the choreographic significance of the material. Mainly they deal with forms of concert music which evolve from dances, e.g., the concert suite and symphonic minuet. Most publications in the latter category are quite fine for what they are, though one does find some potboilers among them.

Perhaps the musicologist has best served the dance scholar by supplying him with a number of quality reference books, histories, studies of dance composers, and of course some excellent editions of music itself. However inadequate regarding the choreographic employment of music, at least such resources provide insight into musical styles, forms, and other practices, as perpetuated

within various cultural traditions and historical periods. Quite expectedly, most of these require of the reader some technical knowledge of music, often much. (More about this below.)

Finally, some practicing musicians who have been associated with dance-usually as composers, arrangers, or conductors - have written books and articles. For the most part, such writings are narrow in scope and overly subjective, though if accepted for what they are, and interpreted critically, these "views from within" are often valuable primary source material and also fun to read. However, the authors are rarely qualified to undertake either a systematic, scholarly investigation of a restricted subject or to produce a proper historical survey.

If the discrepancy between dance history and music history is to be spanned, it will be done only by broadly learned scholars who know at least the basics of <u>dance as movement</u> and in like fashion <u>music</u>. In addition, the proper musicologist-dance historian needs to be at least conversant with social and cultural history, esthetics, and the visual arts, including theatrical set and costume design. Furthermore, he is advised to read anthropology, which tends to give the humanistic scholar a broader, less ethnocentric view of mankind's creative endeavors.

It goes without saying that the erudite generalist is indeed a rarity in this age of specialization; yet if we are ever going to see relationships, the interdisciplinary approach must continue to excite and challenge us.

Very elementary research skills such as note-taking, the use of card catalogues, general reference books and the like-also the evaluation of resources-are beyond the scope of this essay. When I encounter advanced students with difficulties along these lines, I usually recommend that they read the Jacques Barzun and Henry L. Graff Modern Researcher (New York: Harcourt, Brace, Jovanovich, 1977) and also acquire a current freshman English text, wherein they should review the pertinent material. Sometimes I advise them to audit a freshman-level course in the use of the library or even better to enroll in a professional course in library science.

The Revolution in Data Processing

(Xerox, Microforms, and Computers)

And now to some near-apocalyptic matters. It seems likely that we are now in the midst of the most radical change in data processing since the advent of printing from moveable type. Within a decade at most, it is nearly certain that both research methods and libraries

will change so drastically as to be almost unrecognizable by present-day standards. It follows that all concerned scholars and teachers, librarians, and students should keep up with these new developments.

One aspect of the change is informal mass duplication of materials, mainly by means of the omnipresent Xerox machine. Being the simplest and most visible of the processes, it is the best known, but of far less consequence than what ensues.

The second aspect to be considered here is the increasing employment of various "microform" processes for storage. This began some years ago with the use of 35mm reel film, mainly as an economical and durable means of reducing bulky materials such as newspapers, for alternate copies of valuables (bank checks, wills), and for facsimiles of primary research materials from abroad.

Although such "microfilms" are still employed, more sophisticated processes have now come to the fore. The favored one is "microfiche", which incorporates on small transparent plastic sheets many frames of drastically reduced material (currently 30 to 270 frames per sheet). The recall of the material is with a simple enlargement device known as a microfiche reader. The new process is much more facile than the awkward reel films and

somewhat primitive overhead projectors of times past. Also "fiche" copy of either reruns or of original material nearly always costs less than either reel film or "hard copy". Even multiple copies of single items are not prohibitively expensive, and if one needs a select portion of the reduced material in full-sized print-out, many libraries have appropriated enlarger-printer machines

Within the field of music, microfiche has proved especially effective for storage and retrieval of cumbersome but infrequently used items such as old "historical editions" and the back issues of journals. Most other disciplines are working along similar lines, while quite a number of general library materials such as catalogues, infrequently used reference books, and metropolitan telephone directories have also been converted. The employment of "fiche" for what is traditionally the master "card catalogue" of a library is especially advantageous. It allows for many copies (with readers) to be located at various stations throughout a library or even across an entire campus.

However, none of the above-mentioned processes is nearly as significant as the advent of the computer, which is capable of storing, processing, and retrieving vast amounts of material with remarkable swiftness

and precision. It has already altered many aspects of our lives, research methodology included , and it seems destined to have even greater impact within the near future.

Presently, nearly all large corporations are making extensive use of computers,while at the other extreme, miniature models are now available for home and office use. It seems safe to say that all computers, however sophisticated or simple, offer momentous possibilities and probably some serious problems as well.

Within academia, not only are many "business matters" computerized (e.g., enrollment, personnel, and financial data), but also the machines are assuming a substantial role apropos learning and teaching.

Increasingly, school libraries (and some others) are banking circulation records, location directories, special bibliographies, and even some master catalogues. (The above-mentioned microfiche "card catalogue"is organized and revised by computer.)

In addition, some universities have developed or have access to data banks, which are in effect libraries, though comprised entirely of computer tapes rather than conventional "hard copy". Some are massive computerized bibliographies; others are programmed with large reference sets, journals and books. Strictly speaking, some are

within the private sector although accessible to the university researcher, e. g. the New York Times data bank, which is ultra-efficient with respect to journalistic material. Others are sponsored by governmental agencies (NASA among others), though often in collaboration with universities.

Typically the material is exchanged by linking local computer-retrieval equipment to a bank via phone line. (Occasionally the request is made by means of an ordinary phone call.) The center consulted will need a research title and if possible a series of "key words", which are designations for subject areas relevant to the topic. The information is retrieved on print-out sheets or projected on a cathode ray tube scope (essentially a television screen).

Another computer unit offering considerable potential is the silicone chip, a storage cell smaller than the end of a human finger but capable of vast amounts of material. It is much less bulky and awkward that tapes; also it is portable. In addition there are some impressive special devices and processes, the most remarkable in the field of dance being the sophisticated system for the storage and recall of choreography now in operation at Dance Notation Bureau in New York.

All things considered, it seems almost inevitable that in the near future many traditional library materials will be drastically altered. It is even possible that many items, especially those of a bibliographic nature, will cease to exist as hard copy. Instead, the material will be stored on computer tapes or cells, and again retrieval will be accomplished by means of print-outs or on tube-scanners. It is even conceivable that some circulating books will be made available on silicone chips, which readers will examine at home or in dormitories via mini-computers linked to their television sets.

Obviously, these various computer-related innovations are going to have a traumatic impact on nearly all forms of research, though we'll need at least a decade to evaluate such matters. Also, there are bound to be some legal complications, especially concerning copyrights.

Presently, the music researcher who seeks the assistance of the computer usually comes up with some useful material, though rarely as much as he might hope for.

Indeed we have some impressive special musicological tools such as computer concordances, automatic score writers, and the like. Also some basic music research tools such as RILM Abstracts are banked.

On the other hand, there are incontrovertibly

serious limitations. For one thing, many essential materials are not yet stored and may not be for some time, input still being an expensive and laborious process. (Other areas have the same trouble, however.) Also in the case of music and other artistic or humanistic fields, one usually encounters problems of selection.

The main difficulty here is that computers do scarcely more than very sophisticated counting. Though they excel in the filing, sorting and recalling quantitative material (data), they tend to be less impressive, even totally ineffective when applied to various philosophically complex or subjective topics. Then one has trouble finding the appropriate key words. Often none chosen seems subtle enough. And always the citations gleaned must be evaluated. Some will be irrelevant, others of poor quality. Furthermore, it is almost inevitable that the search will fail to uncover some essential materials. Though it seems likely that in the future computers will do better by the arts and humanities, I think that it's a serious mistake to consider these machines as possible analogues to the human mind in toto. If they "think" at all, it is along quantitative lines. They are not creative: they possess nothing comparable to human imagination. And regardless of what some really dogmatic cyberneticists

maintain, I doubt that computers can ever be designed with these uniquely human faculties.

All things considered, it probably is wise for the music researcher to go to a nearby computer center and see for himself what can be done. By all means he should take with him a properly conceived title- one which is explicit and probably a bit on the lengthy side- as well as some explicit "key words". If the people at the center are willing and able, they'll mull over the topic, try to extend or refine the list of words, then execute a search as best they can.

Inasmuch as computer experts tend to be zealots, they'll probably try to help the researcher with his project, and also they'll be eager to explain how it's being done. Thus one starts to become acquainted with the inner workings of the process and accordingly is less mystified by it.

Again, it is wrong to expect much of a return, at least at present. What does turn up must be examined critically, and almost certainly some items vital to your project will be totally absent. In no way expect that the machine will do all of your work. Yet it is obvious that as more bibliographic search tools are banked, returns will expand accordingly. Just imagine what one could turn up if all of the catalogues of the

Research Division of the Museum and Library of the Performing Arts in New York and all of the Library of Congress entries were available via computer. In point of fact, such developments may not be far off, and it behooves all of us to be prepared for them.

II

WORKING FROM WITHIN DANCE HISTORY

As I have suggested above, dance scholarship has treated dance music only to a limited degree and rarely with much competence. Thus, caveat emptor!

However, there is one outstanding exception to the above, namely the New York Public Library's splendid Dictionary Catalogue of the Dance Collection (New York: G. K. Hall, 1974; annual supplements under the title, Bibliographic Guide to Dance). This is the master index to the dance materials at the Museum and Library of the Performing Arts at Lincoln Center, Manhattan. Most scholars agree that housed there is the best dance history collection in the world. A component of the Research Division, it is located on the third floor of the Museum and Library.

Though it takes some getting used to, the Dictionary Catalogue is a top-priority item for all dance historians wherever they intend to work, for it is copious in its cross-listings, and in many areas it is nearly exhaustive. Indexing in triplicate (according to authors, titles, and subjects), it carries entries not just for books, but also for most of the individual articles within its considerable journal holdings, as well as the substantial number of still photos, motion pictures, audio tapes, press clippings, and letters which Gene-

vieve Oswald and other curators of the Dance Collection have lovingly acquired over the years. The music holdings of the Dance Collection (scores, tapes, books, articles, etc.) are by no means negligible, and they too are all cited in the Dictionary Catalogue. Instructions for the proper use of this remarkable bibliographic aid are given on facing pages just inside the front cover of each volume.

These are the most significant headings relevant to dance music:

(1) "Music" (Vol. 7, p. 4338 ff.), which includes "general discussions of dance music and works about music based on, or derived from, dance forms". This section is prefaced by a series of valuable cross-reference headings.

(2) "Ballet Music" (Vol. 1, p. 483 ff.)

(3) "Music for Concert Dance" (Vol. 7, p. 4348 ff.)

(4) "Music and Dance" (Vol. 7, p. 4340 ff.)

There are also citations according to musical composers and titles of dances. In addition, one should not fail to check all relevant entries in the annual Bibliographical Guide to Dance supplements.

Note that on the third floor of the Museum and Library, one finds in convenient proximity the other

divisions of the Museum and Library's Research Center, namely the Music Collection, the Theatre Collection, and the Archives of Recorded Sound. All of these are closed stack, noncirculating collections, though not at all difficult to use. On the first floor there is a general circulation collection representing all of the performing arts. It is intended mainly for laymen, but it contains some materials of interest to professionals as well. Close by is the library of the Juilliard School of Music, which is rich in printed music, but unless one is a student or a faculty member there, access is possible only with special permission.

Although the formidable Dictionary Catalogue of the Dance Collection has rendered obsolete most previously published bibliographies and periodical guides within the field of dance research, there are a few exceptions, most conspicously Kurt Petermann's incredible Tanzbibliographie: Verzeichnis der deutscher Sprache veröffentlichten Schriften und Aufsätze zum Bühnen-, Gesellschafts-, Kinder-, Volks-, und Turniertanz sowie zur Tanzwissenschaft, Tanzmusik und zum Jazz (Leipzig: VEB Bibliographisches Institut, 1967-71; title varies). Petermann attempts to index virtually all German-language dance materials, including many prime sources. His

concern with dance music is considerable.

Also well worth consulting are Enciclopedia dello spettacolo (Florence and Rome: Casa Editrice le Maschera, 9 vols. 1954-66, supplements 1963, 1966, 1968) and Bibliothèques et Musées des Arts du Spectacle (published jointly by Centre Internationale de Recherche Scientifique and UNESCO, Paris, 1967, André Veinstein, general editor). The former is a comprehensive, internationally conceived performing arts encyclopedia (in Italian) containing considerable information about theatrical music of various kinds, also articles about composers of such. The latter is an inventory of libraries and archives with holdings related to the various theatrical genres, including music. See also the appendix on European dance history collections in Peter Brinson's Background to European Ballet (Leyden: A. W. Sijthoff, 1966).

In addition, one should be aware that several of the single-volume dance reference books have short but often respectable entries for major composers of dance music and its forms. Here I recommend especially Horst Koegler's Concise Oxford Dictionary of Ballet (London and New York: Oxford U. Press, 1977) and the Clarke and Vaughn Encyclopedia of Dance and Ballet (New York:

Putnam's Sons, 1977; includes also a brief but useful article, "Archives and Libraries".) Lincoln Kirstein's excellent historical compendium, Movement and Metaphor (New York: Praeger, 1970) has some important citations apropos music.

Some worthy articles on dance music appear in both the scholarly and mass-circulated dance periodicals. As far as U. S. publications are concerned, I am most favorably disposed toward Ballet Review, Dance Research Journal, Dance Research Annual, Dance Chronicle, and Dance Magazine, while from abroad I like Dance and Dancers, (London), Dans (Stockholm), Opernwelt (Stuttgart), Das Tanzarchiv (Cologne), and two Parisian journals, Danse Perspective and Les Saisons de la Danse. There is also some pertinent material in Dance Index (New York, 1942-48.) Again, the New York Public Library Dictionary Catalogue of the Dance Collection and its supplements allow the most convenient access to such materials, providing that they have been in print long enough to be indexed.

III

THE MUSICOLOGICAL APPROACH

More Opportunities and More Difficulties

Broadly speaking, musicology is any form of musical scholarship. Thus, historical musicology is only one branch, however conspicuous. Other legitimate musicological genres include "speculative" music theory, accoustics, esthetics, pedagogy, iconography, the study of instruments, the study of notational systems, and the editing of music.

As stated previously, musical scholarship is considerably older than the professional historiography of dance and its related fields. The fact is that systematic dance scholarship seems to be coming of age just now, whereas musicology matured toward the end of the nineteenth century. The main exception is ethnomusicology, which in the broadest sense encompasses music in world cultures, though with considerable emphasis on the music of Asian, folkish, and preliterate peoples. A division of both musicology and anthropology, ethnomusicology emerged as an important study only some quarter of a century ago.

At any rate, musicology is now a fully mature discipline. The dance historian who is interested in researching music via the musicological approach will

find at his disposal a broad range of materials, many of which are of real quality.

Yet the beginning researcher, especially if he's a non-musician, will often encounter problems of access. For one thing, the most respectable of musicological publications tend to be extremely technical. And obviously, all scores are undecipherable unless one is able to read music. To compound difficulties, many of the older primary sources are in archaic notational systems (mensural notation, tablature, and the like). Many of the latter have been transcribed into conventional modern notation and so published, though one can't always count on this. Furthermore, a really serious scholar will often need to check out primary sources first-hand. These are two reasons for courses in old notation which musicology students are required to take.

Furthermore, systematic musicology was mainly an Austro-Germanic activity at its outset, while even today the German-speaking areas of Europe give forth with much "Musikwissenschaft". It follows that many musicological investigations demand that the researcher have at least a working knowledge of the German language. And of course certain researches require other languages.

Inasmuch as ballet has been a predominately Gallic activity and has French terminology as well, a proper investigation of its music often demands that the scholar know the French language. Should he undertake a major research within the Petipa-Tchaikovsky era, he'll probably need some Russian.

To compound problems, musicologists seem to take an especially great delight in jargon, acronyms, and other arcane linguistic practices. The beginning scholar usually struggles to put such matters straight. I'll try to deal with some of these problems subsequently. (On the other hand, dance historians should realize that such seemingly elementary terms as "cinq positions des pieds", "pirouette", and "entrechat" are gibberish to most specialists from other fields.)

Essential Manuals

Probably the most important of the specialized guides to musical scholarship is Ruth Watanabe's Introduction to Music Research (Englewood Cliffs, New Jersey: Prentice-Hall, 1967). Quite sensibly, Watanabe begins with the organization of music collections in relation to search strategy, then discusses the development, composition, and editing of the research report, then concludes with a brief but carefully composed survey

of research materials. Obviously, the book needs to be updated, but it's still quite valuable.

The almost inevitable companion to the Watanabe book is Vincent Duckles' excellent Music Reference and Research Materials: an Annotated Bibliography (New York: The Free Press, 3rd ed., 1974). As far as English language publications are concerned, this is currently the best single-volume guide to music research "tools", far more ample in this respect than the Watanabe manual. In order to give the reader a clearer idea of the scope of the Duckles book, I'll list the chapter titles here:

Dictionary and Encyclopedias
Histories and Chronologies
Guides to Systematic and Historical Musicology
Bibliographies of Music
Catalogues of Music Libraries and Collections
Catalogues of Musical Instrument Collections
Histories and Bibliographies of Music Printing and Publishing
Discographies
Yearbooks and Directories
Miscellaneous and Bibliographical Tools

When using Duckles, (1) seek out the latest edition (inevitably, it is always out-of-date and thus always

being revised); (2) give special attention to the valuable italicised introductions to chapters and subdivisions, and (3) remember that although a volume such as this can't be complete, Duckles will lead you to most of the materials you'll require. E.g., although music periodicals are not dealt with directly, there is a section on periodical indices and directories.

Complementing the Duckles book are several other important publications, among them Keith E. Mixter's General Bibliography for Music Research (Detroit: Information Coordinators Inc., 1975) and Guy A. Marco's series, Information on Music (Littleton, Colorado: Libraries Unlimited Inc.,1975-).

Collections of Research Materials

At this point, access to a good music library is almost mandatory. It is true that music scholars working in the backwaters are usually able to acquire some materials on interlibrary loan. However, the process is ponderous and uncertain. (Further comments later on.) To be sure, many music libraries publish catalogues of their holdings, but these are often out-of-date and frequently incomplete. Thus for a study of real scope it is extremely difficult to uncover related literature, background data, and the like without at least one substantial visit to a major collection.

Yet finding a proper music library can be problematic. Some prestige institutions don't have decent facilities for music research, and conversely there are some excellent music libraries tucked away in obscure places. Fortunately, one can consult Rita Benton's Directory of Music Research Libraries (Iowa City: University of Iowa, 1967-72) and a number of more specialized guides. (Cf. the section, "Catalogues of Music Libraries" in the Duckles manual.)

Among the very best of music collections in America are the following:

1. Ann Arbor, University of Michigan, Music Library
2. Berkeley, University of California, Music Library
3. Cambridge, Mass., Harvard University, Isham Memorial Music Library
4. Chicago, Newberry Library
5. Columbus, Ohio State University, Music Library
6. New Haven, Conn., Yale University, School of Music Library
7. New York Public Library: Museum and Library for The Performing Arts, Music Collection, Lincoln Center
8. Rochester, New York, Eastman School of Music, Sibley Music Library
9. Urbana, University of Illinois, Music Library

10. Washington, D. C., Kennedy Center, Performing Arts Library and Library of Congress, Music Division

Abroad:

1. Basel (Switzerland), Musikwissenschaftl. Institut der Universität Basel.
2. Berlin, Deutsche Staatsbibliothek
3. Bologna, Civico Museo
4. Brussels, Bibliothèque Royale
5. Florence, Biblioteca Nazionale Centrale
6. Leipzig, Musikbibliothek der Stadt
7. London, British Museum
8. Munich, Bayerische Staatsbibliothek
9. Oxford, Bodleian Library of the University of Oxford
10. Paris, Bibliothèque Nationale and Bibliothèque de l'Opera
11. Rome, Biblioteca Vaticana
12. Vienna, Östereichische Nationalbibliothek and Gesellschaft der Musikfreunde, Bibliothek

To emphasize some points made previously, dance historians are attracted to the Music Collection at Lincoln Center, inasmuch as it is adjacent to the world-famous Dance Collection, up on the third floor. Like the Dance Collection, it has its own cataloguing system and a published index: New York Public Library, Dictionary Catalogue of the Music Collection (NYPL, 1964, supplements through 1971, thereafter in the G. K. Hall

Publication, A Bibliographic Guide to Music and NYPL Research Libraries, Dictionary Catalogue series). In addition, there are some useful music titles in the general circulation collection down on the first floor of the same building, also nearby in the library of the Juilliard School of Music.

The Cataloguing and Shelving of Materials

Upon entering a library, the researcher is confronted with cataloguing and shelving systems of one kind or another. As suggested above, not every American library conforms to a standard classification method (and I hasten to add that outside the U.S. one should be prepared for anything!) However, all but a few of our collections employ either the Dewey Decimal Classification System or The Library of Congress Classification System.

Melville Dewey designed his system toward the end of the nineteenth century, when there was much less to know, also when the relative importance of various fields of study was different. Thus his system is archaic. It is especially poor apropos the arts, due to its lack of sufficient numerical space for the components and also some vague, often illogical classification techniques. (In the 1890's, good pragmatic, puritanical

Americans seldom concerned themselves with anything so trivial and effete as art!) At any rate, the arts are given the 700's. Dance is delegated to minor subdivisions under "Theatre" (thus in the 792's) and, regrettably, under "Indoor Games and Amusements" (in the 793's). Music is somewhat better off- it is awarded all of the 780's-but the internal subdivisions are complex and often disorderly. (E.g.,scores and books are not clearly separated.) For the scholar of dance music, of special significance are the 782's: "Dramatic music and the production of music drama", with "Ballet music" therein under 782.95 and writings about the structure or form of dance music mainly under 781.55. There are of course a number of other categories which relate: music reference books and texts, journal material, studies of the music of various composers and complete editions of their works, symphonic scores, etc. Also within the vast "General biography" category (the 920's, often prefixed by "B"), there are studies of the lives of composers (927.8) and of dancers and choreographers (927.933). For further information along these lines, consult the 18th edition of Dewey Decimal Classification System (Lake Placid, New York. Forrest Press, 1971).

The Library of Congress system, a product of our formidable national library in Washington, D. C., is

superior to the Dewey in several ways. For one thing, it standardizes the essential digits of most call numbers. Mainly, the numbers are predetermined in Washington, then given to all libraries using the "LC" system. Also the numbers are included in many American publications as part of the imprint data. This tendency to uniformity of cataloguing is extremely convenient, for it allows one to find materials much more readily. One can even move from one collection to another, properly marked bibliography cards in hand, and seek out references directly, without having to look up call numbers more than once. Also with its letter cypher-followed-by-qualifying number approach, the Library of Congress system is much more current, logical, and simpler than Dewey. Probably most libraries would adopt the better system, were not the conversion so costly and time consuming.

Admittedly, the LC treatment of dance is almost as eccentric (and annoying) as that of Dewey. Most of such resources are classified GV 1580-1799, as the division of "Physical Education" which lies between "Magic" and "The Circus"! But with respect to music, the system is really felicitous, the three main cyphers being in essence acronyms. Thus "M" is given over to actual printed music: "ML" stands for "Music Literature"

(i.e., historical and theoretical writings about music), and "MT" accommodates "Instructional Materials" (in effect "Music Teaching"). Looking within the system, instrumental scores intended specifically for dance fall under M 1450-1459, (instrumental) and M 1520-1526 (vocal), whereas opera scores (which often contain ballet divertissements) are under M 1500-1509. Books devoted to the history and criticism of dance music are mainly under ML 3400-3465. For biographies of composers, see ML 385-429; for journals ML 1-5, for reference books ML 100, for music bibliographies ML 111-158. Then at the very end of the entire system, one finds under "Z" a special section given over to bibliographies and library science. Within the latter are items of interest to both dance historians and musicologists. For more information concerning how the "LC" system copes with music, consult the most recent edition of Library of Congress Processing Department, Subject Cataloguing Division, Classification, Class M: Music and Books on Music.

Regardless of what cataloguing system is employed, the physical location of music materials within libraries is by no means standardized. Many universities and conservatories have special music libraries, typically in the main building of the music school. In such cases, record collections (with listening stations) are usually in proximity. Also there are some archives devoted

entirely to music. At the other extreme, books on music, scores, journals, reference materials, microfilms, and recordings are found in several areas within a main library or even scattered around within several often widely separated buildings. But American libraries almost always have posted directories or handouts to guide you, and usually staff members can offer counsel. (Again, many larger libraries do publish catalogues of their holdings.) However, be prepared for almost anything abroad. Some such collections are impeccably shelved; others, especially civic libraries in southern Europe and Latin America, can be disorderly, even incomprehensible.

Other Bibliographic Aids For the Music Researcher

Although the aforementioned Watanabe and Duckles books lead one to most of the indices, guidebooks, and other resources needed to investigate the music of dance, I'd like to devote much of the remainder of this essay to those which are especially helpful.

Additional Tools of a Comprehensive Nature

International Inventory of Musical Sources

(French title: Répertoire internationale de sources musicale, acronym for both: RISM) is an attempt to catalogue most of the older prime source materials of

Western music, thus manuscripts and prints of both music per se and writings about music. The organization is topical, with each volume devoted to an essentially homogenous body of material. It is a joint undertaking of the International Musicological Society and the International Association of Music Libraries. The publisher is G. Henle, München-Duisburg. Begun in 1960, it is already a substantial multi-volume set. When completed, it will replace Robert Eitner's Biographisch-bibliographisches Quellen-Lexikon (QL), a pioneer musicological "source dictionary" published by Breitkopf & Härtel, Leipzig, 1898-1904. But at present, the venerable QL is still worth consulting. (Organization of the latter is primarily alphabetical according to composers, though some cross-listings are included as well.)

Easily confused with RISM, though really quite different is RILM Abstracts (1967-). This is a quarterly publication devoted to precis of the more important of recent books on music, also of many significant periodical articles within the field. Again, the acronym stands for the French title of the project, Répertoire internationale de la litterature musicale (=International Inventory of Music Literature), though all of the Abstracts can be had in English and the publication cite

is New York (International RILM Center, under the aegus of the International Musicological Society and the International Association of Music Libraries). Every fourth issue is commulative for the year past.

Cecil Adkins' Doctoral Dissertations in Musicology (Philadelphia: American Musicological Society, 5th ed., 1971) indexes American and some Canadian Ph.D.-level research within the field.

Even broader in scope are Library of Congress' massive National Union Catalogue, which when completed will list virtually all of our national library's book holdings plus book citations from numerous other American collections, and the series, Dissertation Abstracts International (Ann Arbor, Michigan: University Microfilms International 1938-), which indexes and summarizes most American and some foreign dissertations from nearly all fields of study.

This is probably a good place to mention that should you want to buy a book, it is helpful to check in Books in Print and Paperbound Books in Print. Both of these annual publications index in triplicate most of the American books currently available on the U. S. retail market and some foreign titles as well. Prices are quoted at the end of each entry, and at the back of each set there is a list of publishers and their addresses. Nearly all decent bookstores will have copies, and in

libraries they are usually available in the reference and acquisitions departments. In the same category is British Books in Print, and there are analogous continental publications. Such buyer guides are also helpful as bibliographic aids.

Periodical Research

An essential resource within this often troublesome area is Music Index (Detroit Information Service, monthly since 1949, with annual cumulative volumes). It serves as an international directory to nearly all the important scholarly music journals and a number of less formidable ones as well. (Remember that RILM Abstracts is also extremely useful for searching the more recent music articles.)

However, older periodical material on music is frequently problematic. For pre-1949 literature, one usually works through citations within more recent articles, the better histories and encyclopedias, published bibliographies, also the cumulative indices to some journals (e.g., the one for Musical Quarterly, period of 1915-59, with supplements.) In addition, the NYPL dictionary catalogues to the Lincoln Center music and dance collections are helpful. However, more general indices such as Readers' Guide to Periodical Literature are usually not of much assistance, for they don't

inventory enough of the scholarly music journals.

Ulrich's International Periodicals Directory, issued annually and found in nearly all respectable periodical and reference rooms, provides buyer information apropos journals from many subject areas, including music and dance. The Union List of Serials, which is also found in periodical and reference collections, is a guide to the location of periodicals and "irregulars" within American libraries. It is often helpful if you want to secure a copy of an article through interlibrary loan or visit another collection.

One finds master lists of music periodicals in several music encyclopedias, e. g. Die Musik in Geschichte und Gegenwart (article, "Zeitschriften") and Grove's Dictionary of Music (article, "Periodicals").

Among the leading musicological journals in the United States are G. Schirmer's Musical Quarterly (1915-), which contains not only scholarly articles but also a valuable "Quarterly Booklist", a "Current Chronicle" (reporting performances of new music), and reviews of books and records; the august though irregular Journal of the American Musicological Society (JAMS, 1948-), and Notes (1934-), a quarterly publication of the Music Library Association. The latter is valuable for its reviews of books, journals, and music editions,

articles on libraries, special collections, new procedures, etc.

Major British periodicals within the field include Music and Letters (1920-), Proceedings of the Royal Music Association (1874-; frequently catalogued under "Royal Music Association"), and Music and Musicians (1953-; title varies), which covers quite efficiently current musical activities in Britain and on the Continent.

Germany, the "land of musicology", maintains a number of outstanding, really "heavyweight" music journals. Especially significant are Archiv für Musikwissenchaft (1918-, with major interruptions) and Die Musikforschung (1948-). From France comes Revue de musicologie and from Italy Revista musicale Italiana. However, there are seemingly endless other possibilities from abroad.

Music Dictionaries and Encyclopedias

These provide not only an additional source of bibliography but direct information about music as well: thus definitions of terms, discussions of musical forms, articles on national traditions and instruments, biographical sketches of composers and performers, etc. We have indeed some choice items within this category, though also some decidedly inferior works, which I'll not even bother to mention.

Probaby the best of all is Die Musik in Geschichte und Gegenwart, a massive German encyclopedia edited by the late Professor Friedrich Blume and published by the distinguished firm, Bärenreiter Verlag, in Kassel-Wilhelmshöhe. The principal run of MGG was 1949-67 (fourteen volumes), with two supplementary volumes (A-D, 1973 and E-Z, 1979). Hundreds of specialists the world over have authored the material, under editorial scrutiny. Thus within one finds quality articles on most of the important composers of dance music (and some of the lesser ones). Also most of the forms of dance music are covered (though seldom in terms of their choreographic significance), and there are pertinent special articles such as "Ballet de Cour", "Ballett", "Ballo", "Tanz", and "Volksgesang, Volksmusik und Volktanz". Most entries provide extensive bibliography, including references to many of the older German "foundation studies" and university dissertations. By all means, take advantage of this meritricious resource.

Also first-class, though somewhat smaller, is another German publication, Riemann Musiklexikon (twelfth edition pub. Mainz: B. Schotts Söhne, 5 vols., 1959-73; standard acronym : RML). In the third volume (the subject portion or "Sachteil"), one

finds concise, well-written articles on "Ballett" and "Tanz", as well as entries for dance forms, e.g., "Walzer" and "Galliarde". (But again these rarely go beyond the musical characteristics.) Many dance composers are taken up in the biographical section ("Personenteil", vols. 1 and 2). RML also gives one access to many old German musicological treatises and dissertations. Be sure to check the supplements (vols. 4 and 5) as well.

New Grove's Dictionary of Music and Musicians, (London: Grove's Dictionary, forthcoming in 20 vols.) promises to be far the most comprehensive of English-language music encyclopedias. Currently one uses the fifth edition of Grove's (London: St. Martin's Press, 9 vols., 1954). An outstanding one-volume reference in English is Baker's Biographical Dictionary (supplemented 6th ed. by Nicolas Slonimsky, New York: G. Schirmer, 1979). However, Baker's is strictly biographical. Thus those looking for a desk reference of broader significance are counselled to employ (with some skepticism) Will Apel's Harvard Dictionary of Music (HDM, Cambridge, Mass.: Harvard U. Press, unabridged 1970 ed.; no biographical material) or maybe the latest edition of the Westrup and Harrison New College Encyclopedia of Music (New York: W. W. Norton, 1974 ed.) or

perhaps Oscar Thompson's International Cyclopedia of Music New York: Dodd, Mead, 10th ed. by Bruce Bohle, 1975). The latter is not uniform in quality, but it is frequently revised. For it Lincoln Kirstein has authored the useful short article, "Ballet and Music", and it contains concise articles on many dance forms, composers, and scores.

References such as the above are more meaningful if supplemented by an accurate and comprehensive music history text, but be aware that most of the older of such works are poor. Of the more current texts, I favor Donald J. Grout's History of Western Music (New York: W. W. Norton, revised complete ed., 1974). It is authoritative but lucid; also the bibliography is good.

In the creative sense at least, music of theatrical dance has fared especially well in the 20th century. Thus it is helpful to have at one's command some special references for this period. I like especially John Vinton's Dictionary of Contemporary Music (New York: E. P. Dutton, 1974; useful article on dance music, p. 166f.) and Nicolas Slonimsky's valuable chronology entitled Music Since 1900 (New York: Charles Scribner's Sons, 4th ed., 1971). The current scene in the U. S. is treated in E. Ruth Anderson's Contemporary American Composers: a Biographical Dictionary (New York: G. K. Hall, 1976) and in the ASCAP Biographical

Dictionary (published and revised periodically by the American Society of Composers, Authors, and Publishers, New York). Also there are several quite respectable historical surveys of the music, among them Eric Salzman's Twentieth-Century Music: an Introduction (Englewood Cliffs, New Jersey: Prentice-Hall, 2nd ed. 1974) and Peter Hansen's An Introduction to 20th-Century Music (Boston: Allyn and Bacon, 3rd ed. 1974).

Locating Printed Music: General Procedures

Up to this point, the main concern has been with access to writings about dance music, thus with an aspect of "music literature" as the Library of Congress defines it. However, some of the resources cited above do lead one to actual dance music as well. I'll repeat a few of these below, but mainly I'll discuss other means for locating dance scores.

Somewhat surprisingly, bibliographic access to music can be more of a problem than uncovering studies about it. For one thing, we lack a master index of musical scores; also we have no proper directory for the music of dance. Thus a search for a dance score is often easiest in a first-rate music library, especially in one which is concerned primarily with performance (Lincoln Center, Juilliard, Eastman, the Musée de

l'Opéra in Paris). In such a collection, one can work through the library catalogue and also browse shelves, if this is permitted. The next best procedure is to consult the big published library catalogues (again NYPL's Dictionary Catalogue of the Music Collection, Dictionary Catalogue of the Dance Collection, etc.)

One turns also to more specific indices. As dancing is often done to symphonic music, guides to the latter are frequently helpful. A useful general directory is David Daniels' Orchestral Music: a Source Book (Metuchen, New York: Scarecrow Press, 1972). Also well worth consulting is The British Catalogue of Music (London: Council of the British National Bibliography, annually since 1975). The latter carries specific references to ballet music in Part One (Alphabetical Index) according to composer, title, arranger, musical form, etc. Also Library of Congress has several directories to its vast orchestral score holdings. Much of the older material was indexed some years back by Oscar Sonneck in his Orchestral Music Catalogue: Scores (Washington: Library of Congress, 1912; reprint New York: Da Capo Press, 1969). Much more current is Library of Congress Catalogue, Music and Phono-records: a Cumulative List of Works Represented by Library of Congress Printed Cards (Washington: Library of Congress, annually since 1953).

Complete Editions, Denkmäler, and Historical Sets

As mentioned previously, RISM and QL are good for locating older music in primary sources. In addition, we have available an almost endless array of special modern editions of music from earlier times. In most libraries these are classified as non-circulating reference sets.

On the one hand, there are complete editions (usually critically prepared "Urtext" editions) of nearly all significant Western composers. E.g.,within the area of theatrical dance, the Oeuvres Completes of Jean-Phillipe Rameau were edited by old Camille Saint-Saëns back at the turn of the century, and we have as well the "Moscow" edition of the complete works of Tchaikovsky. There are both useable 19th-century editions and splendid new editions (still in progress) of all of Bach and Mozart.

Also of considerable importance, especially as sources of pre-Romantic music, are the "Denkmäler" or "Monuments of Music". Typically, these are extended serial publications of the music of a particular national or regional tradition, e.g., Musica Brittanica (early England), and Denkmäler der Tonkunst in Österreich (Monuments of Music in Austria), which contain early music as represented in Austrian libraries and archives.

Under the category of "historical sets", there are other valuable materials. Usually these are broadly based collections and series of early music, such as the excellent Fellerer Anthology of Music, each volume of which treats a musical form. (The one on dance music is edited by Ernst Reichert). Some are given over entirely to a specific form or genre, e.g., Chefs-d'oeuvres de l'opéra français treats the earlier French opera (and its ballet), while Hortus Musicus is nearly all instrumental chamber music written prior to 1800 or thereabouts.

Although we have been able to cite here only a few examples out of hundreds of possibilities, fortunately there are published guides to this vast, labyrinthine area of music research, most conspicuously Anna Harriet Heyer's Historical Sets, Collected Editions and Monuments of Music (Chicago: American Library Association, 2nd ed. 1969) and Sydney R. Charles's Handbook of Music Literature in Sets and Series (New York: Free Press, 1972). For quick reference, see the article entitled "Gesamtausgaben" (="complete editions") in Die Musik in Geschichte und Gegenwart, " Editions, historical" in The Harvard Dictionary of Music, plus the "Abbreviations" and "Bibliography" sections of Grout's History of Western Music. (Grout is especially helpful apropos the shorter "classroom" anthologies.) Also those articles

on composers, forms, etc. in standard reference books such as MGG, Grove's, Baker's, RML, and HDM tend to include lists of works and modern editions of music. And by all means pursue the scholarly journals (Notes, MQ, etc.) for reviews and announcements of new publications.

Other Special Music Indices

There are many excellent catalogues of the music of most major composers, also some devoted to other, non-orchestral media and forms. These often (but not always) include "thematic incipits", which are notations of the first few measures of each piece (or movements thereof in the case of multi-movement compositions). In addition, the material is usually cross-indexed according to genre, title, text incipit, and the like. Entries often supply background information, list prime sources, review editions, and cite related literature.

One of the most renowned of all composer directories is Ludwig von Köchel's Chronologisch-thematisches Verzeichnis der Werke W. A. Mozarts (=Chronological Thematic Catalogue of W. A. Mozart's Works; 6th ed. by Giegling, Weinman, and Sievers, New York: C.F. Peters, 1964), but there are similar volumes devoted to the likes of Bach (compiled by Schmieder), Haydn (Hoboken), Beethoven (Kinsky), and Schubert (Deutsch):

also moderns such as Stravinsky and Britten (both supplied by Boosey and Hawkes music publishers, London).

Moving from composers to genres, one finds resources such as W. W. Cobbett's still valuable Cyclopaedic Survey of Chamber Music (London: Oxford U. Press, 1930) and Nat Shapiro's Popular Music: an Annotated Index of American Popular Songs (New York: Adrian Press, 5 vols. 1964-69). General guides to such directories include Barry S. Brook's Thematic Catalogues in Music (Hillsdale, New York: Pendragon Press, 1972) and the "Bibliographies of Music" section in the Duckles manual. But note that a proper guide to the music of theatrical dance is conspicuous by its absence.

Again, the incipient computer revolution must not be ignored, especially as it pertains to bibliographic search. Observe all such developments meticulously.

Reruns and the Microform Processes

To reiterate and further develop a previous issue, "Microform" is the generic term for materials made available in several drastically reduced formats, all of which require special mechanical reading devices. The advantages are compactness and economy. Many of the older music sets and series, especially those no longer under copyright, have been so re-issued. The more recent music reruns are often specifically on

"microfiche", a process which condenses the material onto transparent plastic sheets, each of which carries a number of miniature frames. One examines the transparencies at suitable magnification by using a "microfiche" reader. The process is also employed for some books and other materials. Many "up-to-date" libraries have on microfiche the master index of their holdings, thus discarding that hallowed institution, the card catalogue. Most likely the "fiche" process is destined to dominate many of the areas within libraries. However, a considerable number of reruns are still in conventional book format, which is undeniably easier to use, especially if a library has no proper print-out device for reduced material.

The old 35 mm reel-to-reel microfilm is still employed too, though in the U. S. mainly for storing the back issues of newspapers. Again there are readers for such films, and often print-out machines. The "microcard process", which includes a number of small frames on an opaque sheet, is obsolescent. And as suggested early on, the newest and most dramatic approach to storage of actual materials in computer banks, with retrieval on cathode ray tube (television) scopes and computer print-outs.

Libraries of substantial size will usually have a special collection of materials in reduced format, and there you will almost always find various directories

to microform material. Probably the most comprehensive of these is Guide to Microforms in Print, though there are numerous more specialized resources, including the trade catalogues of big reprint companies such as University Microfilms International and Johnson Associates (addresses near the end of this essay). Those interested in undertaking newspaper research, which can be jolly good fun, are advised to make use of the New York Times Index and the Times (of London) Index or other analogous resources.

Interlibrary Loan

This service allows one to acquire materials by mail from other institutions. Mainly it is a reciprocal arrangement among American college and university libraries. Though often slow and uncertain, it can be considerably less expensive and otherwise more convenient than trips to other libraries, especially if the researcher has a clear idea of what resources he wishes to borrow. He then takes requests to his own library and leaves them with the official in charge of arranging loans. Precise, reasonably complete bibliographic citations are important, and it is helpful if the scholar can name libraries owning the materials. In due course (usually with a month) the materials will probably arrive. Borrowing libraries sometimes pay costs involved; sometimes the scholar pays, but usually the sum is nominal. Typically, published musical scores and books

are mailed to the borrowing institution, where the researcher is allowed to work with them for several days or so. Articles and prime sources are sent out in Xerox copies, which the scholar is usually allowed to keep. Occasionally, published musical scores are Xeroxed as well, but recently revised music copyright laws are so strict that all photo-copying of music, especially that not yet "in the public domain", has become tricky business. (Should you require further information regarding these edicts, check with a qualified music librarian. The rules apply to musical examples used in publications, extra rehearsal parts, and even to class handouts. Legal entanglements are easily precipitated.)

Acquiring Materials From Abroad

Very rarely will a foreign library send any actual sources to an American institution, much less to a private individual. Instead, the institution or scholar is obliged to negotiate the purchase of film copies, which for the most part are still sent over on the old 35 mm reel-to-reel microfilm. I've done my own ordering for a number of years, and apart from delay and expense I've not had much trouble.

First, one writes a letter of inquiry to the foreign library. It should be addressed to the head librarian, by his actual name if this is available. Tell the official quite specifically what you want; then ask about availability and price. It is acceptable to

write the letter in English, but as a courtesy enclose some international reply coupons, which can be purchased at most major post offices. Inasmuch as Europeans tend to be impressed with titles, be sure to use yours. Should you have none, make one up! (If you teach a single class in modern dance or a drum lesson at a community college, you are by all means a "Professor".) And if at all possible, use institutional letterhead.

Eventually, you'll get a reply, but nearly always in the language of the librarian. Usually the film can be supplied, though for a not inconsiderable fee in these inflationary times. The price will be quoted in the currency of the vender, which requires that you call a bank for the current exchange rate. Then you can order the film, enclosing a dollar-currency personal check. (International money orders can be bought at main post offices, but they are rarely necessary.) The entire procedure, letter of inquiry through the arrival of the film, can take six months or so, and the price is often exhorbitant, yet working from microfilm is obviously less complicated and expensive than visiting the actual collections in question. Be aware, however, that some films are not entirely decipherable, especially those of manuscript. Also the examining of films

with microfilm readers can cause considerable eye strain. Sometimes it is better to have photo-print enlargements made of the most important frames.

This is perhaps a suitable place to mention that should you want to work directly in a foreign library, it is wise to anticipate certain possible difficulties. E.g., some libraries abroad have short, irregular hours, and even getting admitted can be a problem. Thus well in advance of your proposed trip, always write a formal letter of inquiry to the chief administrator of the collection. Again use letterhead and your title: also enclose reply coupons. Let the official know specifically when you'd like to visit and what you want to examine. Chances are that his response will be favorable. By all means keep the letter of reply, as it can be a real door opener when you arrive at the library. It is also a good idea to carry with you one or more letters of introduction; from a major professor, university administrator or well-known scholar. Should you have no institutional affiliation, then approach your congressman or mayor.

Incidentally, I have been able to solve problems of communication in certain foreign countries by forcing chauvinistic or officious types into a third language. (In France and Italy especially I try to use German.) Both parties thus tend to be limited but equal, and so

can understand each other without being able to indulge in linguistic "one-upmanship".

Locating Recordings

"Discography" is accepted musicological jargon for both the study of recordings and "record list" or "guide to recordings". (That many recordings are now on tapes rather than discs doesn't seem to matter.) One major division of the discipline is "historical discography", which is given over mainly to out-of-print "collectors items", sound archives, and the like. Of more immediate, practical value is "current discography", which is devoted to records in print, i.e., those available on the retail market. Under "Guides to Recordings", just prior to the Discography, I have cited some indices and related references. (Note as well my remarks concerning discount shops.)

Of the various directories, the Schwann Record and Tape Guide publications are most useful for current buyer information. They are fairly complete and are available in all decent record shops. From time to time there is a valuable list of ballet recordings near the back of the monthly fascicle ("Schwann 1"). Another basic resource is Phonolog, usually found behind or on the counter of record shops. It is updated almost

weekly and has extensive coverage of both classical and popular music. Furthermore, it carries useful current cross-listings according to performing artists. Note, however, that we lack a properly current and detailed discography of dance music. In the Bibliography-"Guides to "Recordings"-I've included what seem the best of such resources.

Addresses of Publishers and Dealers

These are important in several ways. For one thing, such information is needed for purchasing, yet no master index of such firms exists. Even when publishers are cited within publications, complete addresses are often not supplied. (Sometimes the telephone directory collections in library reference rooms can be extremely helpful for the latter.) Also dealers' and publishers' catalogues and announcements frequently give bibliographic access to many resources otherwise difficult or even impossible to locate, especially the more recent materials. Finally, in these inflationary times, one is increasingly prone to shop around for the lowest possible prices. In short, it behooves the researcher to get his name on the mailing lists of a number of such companies.

The list following is only a selection from numerous possibilities. Please note that several firms cited

deal also in dance materials.

1. American Institute of Musicology, Rome; distribution from Hänssler Verlag, Postfach 1220, Bismarckstr. 4, 7303 Neuhausen-Stuttgart, West Germany.

Publishes many lavish critical editions of early music and musical treatises: e.g., Corpus mensurabilis musicae (CMM), which is a vast series of medieval and renaissance vocal music in modern notation, and its companion Corpus of Early Keyboard Music (CEKM). Prices are high.

2. Associated Music Publishers, 1 West 47th St., New York, New York. 10036.

Markets foreign and domestic material.

3. Bärenreiter Verlag, Kassel-Wilhelmshöhe, Heinrich-Schütz Allee 35, West Germany.

One of the most distinguished of all music publishers. Responsible for issuing the formidable music encyclopedia, Die Musik in Geschichte und Gegenwart, a number of recent and authoritative complete editions of composers, and much else. Publishes a number of specialized catalogues. Expensive.

4. S. Eugene Bailey Music Importer, 502 Division St., Northfield, Minnesota 55057.

Extensive stock and reasonable prices. Carries the excellent Eulenburg Study Scores. Produces a number of fine catalogues, including one for orchestral scores.

Also sells complete editions and historical sets, including reprints.

5. Belwin Mills Publishing Corporation, Melville, New York, 11746.

Now has franchise for useful and inexpensive Kalmus Miniature and Study Scores series, which includes reprints of many old complete and critical editions.

6. Blackwell's Music Shop, 38 Holywell St., Oxford, England.

Fairly low prices for British and Continental publications, including complete editions and historical sets. Transatlantic service is extremely slow.

7. Boosey and Hawkes, 295 Regent St., London W.1; P.O. Box 130, Oceanside, N. Y. 11572.

Major British music publisher . Produces much British and Continental music. Main publisher of Stravinsky. Expensive.

8. Breitkopf und Härtel, 701 Leipzig, Karlstrasse 10, Deutsche Demokratische Republik (=East Germany); West German Office: 62 Wiesbaden, Walkmühlstrasse 52; American distributor: Alexandre Broude (see below).

One of Europe's oldest and most distinguished music publishers. A pioneer in scholarly works and complete editions. Expensive.

9. Alexandre Broude Inc., 255 W. 57th St., New York, New York 10019.

Has large, reasonably priced stock of scores and

performance music, mainly imports.

10. Broude Brothers Limited, 56 West 45th Street, New York, New York 10036.

Publishes and distributes high quality scores and parts, reprints of critical editions and sets, plus facsimiles of old prime sources, including early dance manuals. Excellent stock of imported items. Expensive.

11. Da Capo Press, Inc., 227 W. 17th St., New York, New York 10011.

Produces inexpensive reprints of music and books on music, plus much else.

12. Dover Publications, Inc., 180 Varick St., New York, New York 10014.

Provides services similar to those of Da Capo.

13. Durand & Cie, 4, Place de la Madeleine, Paris 4e

One of the most distinguished of French music publishers.

14. Editions Max Eschig, 48, Rue de Rome, Paris 8e

Major publisher of performance editions, especially of French music.

15. Ernst Eulenburg and Co., Cobbs Woods Estate, Brunswick Road, Ashford, Kent, England.

High quality but reasonably priced editions of orchestral and chamber music, study scores, and much else.

16. Theodore Front Music Literature, 155 N. San Vicente Blvd., Beverly Hills, California 90211.

Major west coast importer and dealer of music books and music (mainly critical editions, facsimiles, and the like).

17. Heugel & Cie, Au Ménestrel, 2 bis, Rue Vivienne, Paris 2º

Another important French publisher.

18. International Music Co., 509 Fifth Ave., New York, N. Y. 10017.

Imports much European music. Also publishes music, including some American material.

19. Johnson Associates, Inc. (formerly Johnson Reprint Corporation), P. O. Box 1017, Greenwich, Connecticut 06830.

Markets inexpensive reprints of books and music.

20. W. W. Norton and Co., 500 Fifth Avenue, New York, N. Y. 10036.

One of America's most distinguished publishers of books about music and actual music as well.

21. Oxford University Press, 44 Conduit Street, London, W.1.; 200 Madison Avenue, New York, N. Y. 10016.

Many books on music and some music itself are available from this world-renowned British publishing house.

22. C. F. Peters, Forsthausstrasse 101, Frankfurt a.M., West Germany; 323 Park Avenue South, New York, N. Y. 10016.

Especially valuable are its orchestral score catalogue and its annual journal, Jahrbuch der Musikbibliothek Peters.

23. G. Ricordi & C., Via Berchet 2, Milan: 16 W. 61st St., New York, N. Y. 10023.

The most important Italian music publishing house.

24. B. Schotts Söhne, Weihergarten 5, Mainz, West Germany.

Another major German publisher of music.

25. Universal Edition, Karlsplatz 6, Vienna.

Major Viennese publisher, mainly of continental music, including modern Austrian, German, and eastern European composers. American distributor is Joseph Boonin, Inc., P. O. Box 2124, S. Hackensack, New Jersey, 07606.

26. Universal Microfilms International, 300 N. Zeeb Road, Ann Arbor, Michigan 48106.

Publishes numerous musical items in microform, also Dissertation Abstracts International.

IV

BIBLIOGRAPHY

Within this section I have included the items cited within the text, plus a number of other titles. The order is essentially the same as that of the text. Though not an exhaustive inventory, this bibliography should serve as a point of departure for most researches dealing with dance music. The amount of annotation varies as required.

General Aids to the Researcher

Really basic items such as multi-purpose encyclopedias, language dictionaries, and grammars are not included. For a broadly conceived directory to reference materials, see below under "Sheehy".

Barzun, Jacques and Graff, Henry, The Modern Researcher, New York: Harcourt, Brace, Jovanovich, 3rd ed. 1977. An extremely illuminating treatise on historical research and writing.

Books in Print, New York: R. W. Bowker. Annual triplicate index of most books currently available on the U.S. retail market. Found in all decent bookstores, also in the reference and acquisitions departments of most libraries. Its companion, Paperbound Books in Print (also pub. Bowker) should be consulted as well.

British Books in Print, London: J. Whitaker, annually. Britain's equivalent of the above. Be aware as well that large libraries subscribe to some analogous continental guides, which are found typically in acquisitions departments.

Centre Internationale de la Recherche Scientifique (International Federation of Library Associations) and UNESCO, Bibliothèques et Musées des Arts du Spectacle dans le Monde (Performing Arts Libraries and Museums of the world), Paris: Editions du Centre Nationale de la Recherche Scientifique, 1967. Extremely valuable bilingual guide to collections of theatre arts materials. General editor is Andre Veinstein.

Dewey Decimal Classification System, 18th ed., Lake Placid, New York: Forrest Press, 1971.

Dissertation Abstracts International, Ann Arbor, Michigan: University Microfilms International, 1938- (Title varies.) Indexes and summarizes most American and some foreign dissertations.

Enciclopedia dello spettacolo, Florence and Rome: Casa Editrice le Maschere, 9 vols., 1954-1962, plus several supplements: 1963 (cinema), 1966 (updating of the set for the period 1955-1965), 1968 (indices, reports).
A copious, multi-volume reference work in the area of theatre history; thus spoken drama, opera, and ballet are covered . The entries are by scholars from many nations. A large work such as this obviously should be used with caution. Nevertheless it is of prime importance.

Guide to Microforms in Print, Westport, Connecticut: Microform Review, Inc. Annual publication similar to Books in Print but listing what materials can be bought in greatly reduced format (microfilm, microfiche, etc.).
Usually found in reference and microfilm departments of libraries.

Library of Congress Processing Department, Subject Cataloguing Division, Classification, Class G: Geography, Maps, Anthropology, Recreation, Washington, D. C., 4th ed., 1976. A detailed breakdown of the Library of Congress system a propos dance is to be found within the "GV" ("Recreation") section.

Library on Congress Processing Department, Subject Cataloguing Division, Classification, Class M: Music and Books on Music, Washington, D.C., 3rd ed. 1978. Detailed breakdown of the Library of Congress system a propos music.

Library of Congress and American Library Association, National Union Catalogue, London and Chicago: Mansell, 1968-; also Totowa, New Jersey: Littlefield, Adams, 1970-. A vast inventory of the books owned and acquired by the Library of Congress plus contributions from many other American libraries. Organization is by "main entry", thus mostly by author. Typically, "NUC" is found in acquisitions departments of libraries.

New York Times Index. A master inventory, with up-dating supplements, of entries and articles from the world-famous newspaper since its first issue back in 1851. A number of other important newspapers (including London's Times) publish similar indices.

Reader's Guide to Periodical Literature, Bronx, New York: H. W.Wilson, 1900- . Standard index to mass-circulation magazines and some of the more specialized ones.

Sheehy, Eugene P., A Guide to Reference Books, Chicago: American Library Association, 9th ed. 1976. Standard work of its kind; aids one in finding his way through the complexities of reference collections, where it is nearly always found in a conspicuous location.

Ulrich's International Periodicals Directory, New York: R. W. Bowker. Annual publication listing mainly buyer information such as costs, addresses, and runs of journals. Organized by subject areas.

Union List of Serials, New York: H. W. Wilson, 3rd ed. 1965. A directory of what libraries own what journals. Updated by the Library of Congress publication, New Serial Titles.

Materials From the Field of Dance History

Reference Books

By far the best general bibliography of dance and related subjects is the New York Public Library Dictionary Catalogue of the Dance Collection, listed below.

There is no really comprehensive dance encyclopedia as yet, though Dance Perspectives Foundation in New York has plans for one. Currently, one uses Enciclopedia dello spettacolo (cited above) and shorter items following.

Balanchine, George and Mason, Francis, Balanchine's New Complete Stories of the Great Ballets, Garden City, New York: Doubleday, 1968. Revised edition 1977. Contains plots and related material. Emphasis is on ballet, especially the work of Balanchine himself. Use critically.

Balanchine, George and Mason, Francis, 101 Stories of the Great Ballets, Garden City, N. Y.: Doubleday, 1975.
A supplement to the above.

Baril, Jacques, Dictionnaire de Danse, Paris, Editions du Seuil, 1964.
Probably the best of the French dance dictionaries.

Beaumont, Cyril William, Complete Book of Ballets: A Guide to the Principal Ballets of the Nineteenth and Twentieth Centuries, London: Putnam, 1956.
Appearing first in 1937, this justly famous book is a major source for ballet plots and supportive information. Consult also the supplementary volumes: Supplement to Complete Book of Ballets, London: Putnam, 1952: Ballets of Today, London: Putnam, 1954: Ballets Past and Present, London: Putnam, 1955. All of these are still of considerable value, though they should be employed critically.

Brinson, Peter, Background to European Ballet; A Notebook From Its Archives, Leyden: A. W. Sijthoff, 1966.
The result of Brinson's survey of ballet history source materials in European libraries, including England. The main body of the book is a narrative of the development of European ballet from its roots in courtly dance and spectacle, in relation to research resources. Then near the end there is a valuable list of libraries and archives where such materials are to be found. The Eastern European possibilities (USSR, Hungary, etc.) are not included. The illustrations are valuable. It is also important to realize that Brinson has actually visited most of the collections he cites.

Brinson, Peter and Crisp, Clement, Ballet for All: A Guide to One Hundred Ballets, London: Pan Books, 1970; Newton Abbot: David and Charles, 1971. See subsequent entry.

Brinson, Peter and Crisp, Clement, The International Book of Ballet, N.Y. Stein and Day, 1971. Useful information on (1) the "Ballet for All" company revivals of some very early works, (2) major classics of the 19th century, (3) modern ballets, though principally those of Britain. Much in the latter category is not readily available elsewhere. Some material contributed by John Percival and Don McDonagh. Published in Britain under the title, Ballet for All. (See above.)

Chujoy, Anatole and Manchester, P.W., The Dance Encyclopedia, New York: Simon and Schuster, 1967. Somewhat out of date and also less reliable than Koegler's Concise Oxford Dictionary or the Clarke and Vaughn Encyclopedia, but a much more ample volume. Not especially sympathetic to modern dance.

Clarke, Mary and Vaughn, David (eds.), The Encyclopedia of Dance and Ballet, New York: G.P. Putnam's Sons, 1977.
A current and lavishly illustrated reference book of quality. Signed articles have been composed by many international specialist-scholars. There are valuable bibliographical references.

Cohen, Selma Jeanne (ed.), Dance as Theatre Art: Source Readings in Dance History From 1581 to the Present, New York: Dodd, Mead, 1974.
Very valuable compilation of excerpts from important primary sources, with helpful introductory essays by the editor. Foreign language material appears in English translation, and there is a useful basic bibliography at the end. Useable as a dance history textbook, especially for seminars.

Kirstein, Lincoln, Movement and Metaphor: Four Centuries of Ballet, New York: Praeger, 1970.
A survey of ballet accomplished through examination of landmark works, including modern masterpieces such as Petrouchka, the Triadic Ballet, and Agon. The emphasis is almost entirely on the classical dance and its permutions, but within

these bounds, Kirstein is extremely authoritative and he provides much documentation. The broader "cultural" materials on related arts and on social and intellectual history are extremely valuable.

Koegler, Horst, The Concise Oxford Dictionary of Ballet, London and New York: Oxford University Press, 1977.
Current, cosmopolitan and highly reliable, this is presently the best single-volume dance dictionary available in English. The select bibliography presented at the beginning of the volume is carefully chosen. Also the reference citations at the ends of articles are extremely helpful. Many of the latter are to important periodical articles.

Koegler, Horst, Friedrichs Ballettlexikon von A-Z, Velber bei Hannover: Friedrich Verlag, 1972.
Probably the best German reference book in the field. Koegler's Concise Oxford Dictionary is a drastic revision of this seminal work. Especially outstanding is the material on German dance.

Kragh-Jacobsen, Svend, Balletbogen: Gennemillustreret fører over 85 Balletter 1786-1954. København: Gjellerups Forlag, 1954. Illustrated layman's guide to a substantial number of ballets, with emphasis on those which are or have been in the Royal Danish repertoire. Contains some material not readily available elsewhere. In Danish.

McDonagh, Don, The Complete Guide to Modern Dance, Garden City, New York: Doubleday, 1976.
Not very accurate and also most biased in favor of the American moderns, nevertheless useful if approached critically. Presently there are few alternatives.

New York Public Library, Dictionary Catalogue of the Dance Collection, New York: G. K. Hall, 10 vols., 1974, supplemented by Bibliographic Guide to Dance New York: G. K. Hall, 2 vols., 1975, 2 vols., 1976, 1 vol., 1977. 1 vol. 1978.
Supplements seem likely to continue annually. Master index to what is probably the finest dance history collection in the world. A division of the Museum and Library of Performing Arts Research Center at Lincoln Center, the collection is

abundant in prime sources. The Catalogue is copious in its cross-listings. Included are items in the film, still photo, costume, properties, scene design, and taped interview areas, as well as books, journals, and other conventional materials. Many specific articles within journals are indexed.

Petermann, Kurt, Tanzbibliographie: Verzeichnis der in deutscher Sprache Veröffentlichten Schriften und Aufsätze zum Bühnen-Gesellschafts-, Kinder-, Volks-, und Turniertanz sowie zur Tanzwissenschaft, Tanzmusik und zum Jazz, Hrsg. von Institut für Volkskunstforschung beim Zentralhaus für Kulturarbeit, Leipzig: VEB Bibliographisches Institut, 1966-1971.
Massive project which is an attempt to index nearly all German-language dance publications and much primary material. (Title varies.)

Souritz, Yelizaveta Yakovlevna, Vsë o Balete: Slovar'-Spravochnik (All About Ballet). Moscow and Leningrad: Muzyka, 1966.
"Souritz" can also be transliterated "Surits".
A leading Soviet dance reference book. In Russian.

Wilson, George Buckley Laird, A Dictionary of Ballet, New York: Theatre Arts, 3rd ed., 1974.

Periodicals

Ballet Review, Brooklyn, 1965 -
American journal devoted to "non-establishment" dance criticism. Also contains numerous high quality scholarly articles and essays.
A few issues are in essence scholarly monographs. Appears at irregular intervals. Arlene Croce was general editor till mid-1978, when Robert Cornfield assumed the position.

Ballett; Chronik und Bilanz des Ballettjahres, Velber bei Hanover, 1965-
Valuable German yearbook of dance events. Horst Koegler is the guiding editorial figure. Strictly speaking, the titles are Ballett 1965, Ballett 1966, etc.

Dance Chronicle, New York, 1977 -
Edited by Jack Anderson and George Dorris. An attempt to continue the high level of scholarship evident in Dance Perspectives.

Dance and Dancers, London, 1950-
These slender monthly fascicles offer the best means available to English-language readers for keeping up with British and Continental dance happenings. The emphasis is on news and criticism, both of which are set forth candidly but with perception and sympathy. Peter Williams is the editor. Also fine reviews by John Percival and Noel Goodwin.

Dance Index, New York, 1942-1948, Reprinted complete by Arno Press, New York, 1971, cumulative index included.
A monthly journal which evolved into an irregular monograph series (and thus was never an index in the conventional sense). The level of scholarship is high. Emphasis is on ballet, but other forms of dance are by no means excluded. Lincoln Kirstein was a guiding figure and frequent contributor.

Dance Magazine, New York, 1926 -
The major American dance monthly. Contains news, criticism, and a considerable number of scholarly articles. Titled American Dancer from 1927-1942. Presently edited by William Como.

Dance Perspectives, New York, 1958-1976.
A quarterly monograph series. Al Pischl was editor till 1965, then Selma Jeanne Cohen till the demise of this extremely fine publication. Titles of individual issues are listed in New York Public Library Dictionary Catalogue. Many of these constitute the very best treatement of respective subjects.

Dance Research Annual, New York, 1968 -
I. Research in Dance: Problems and Possibilities, New York, 1968. Proceedings of the 1967 Preliminary Conference on Research in Dance held at Greyston House, Riverdale, New York. Edited by Richard Bull.

II. Workshop on Dance Therapy: Its Research Potentials, New York, 1970.
Therapy approaches and evaluations of them presented at the 1968 workshop sponsored jointly by the American Dance Therapy Association, the Postgraduate Center for Mental Health, and CORD.

III. Dance History Research: Perspectives from Related Arts and Disciplines, New York, 1970. Proceedings of the 1969 CORD Conference held at Airlie House, Warrenton, Virginia. Edited by Joann Kealiinohomoku.

IV. Institute of Court Dances of the Renaissance and Baroque Periods, New York, 1972. Review of the Dance Notation Bureau-sponsored institutes held at Lake Fairlee Camp, Ely, Vermont, in August-September 1971. Edited by Juana de Laban.

V. Dance Research Monograph One, New York, 1973. A collection of dance articles contributed by CORD members. Edited by Patricia A. Rowe and Ernestine Stodelle.

VI. New Dimensions in Dance Research: Anthropology and Dance - The American Indian, New York, 1974. Proceedings of the Third CORD Conference, held in March-April, 1972 in Tucson, Arizona, at the University of Arizona and the Tucson Yaqui Villages. Edited by Tamara Comstock.

VII. Reflections and Perspectives on Two Anthropological Studies in Dance, New York, 1976.

VIII. Asian and Pacific Dance, 1977.

IX. Essays in Dance Research, 1978.

X. Dance Research Collage, 1978.

XI. Psychological Perspectives on Dance, 1978.

A very valuable series of irregular volumes, published by Congress (formerly "Committee") on Research in Dance.

Dance Research Journal (through 1974 CORD News), New York, 1969 -
The official journal of the Congress (formerly "Committee") on Research in Dance (CORD), which is the leading American professional organization for dance scholars. Typically, the Journal contains feature articles, reviews, bibliographies, reports, and organizational news, plus announcements. Two issues appear each year.

Dans: Tidskrift för Dansvetenskap. Stockholm, 1973 -
Swedish quarterly, edited by Bengt Häger. Each issue features an in-depth research, plus much else. Mainly in Swedish, though English translations of many articles are supplied.

Danse Perspective. Paris, 1975 -
Promising new French journal. Monthly.

Opernwelt: Monatszeitschrift fur Oper, Operette, Ballett, Stuttgart, 1960 -
Elegantly printed monthly journal devoted to musical theatre.

Les Saisons de la Danse, Paris, 1968 -
The major French journal in the field, edited by Andre Philippe Hersin. Ten issues annually. A valuable feature is the frequent listings of complete productions of numerous individual companies and choreographers as well as repertoires of individual dancers. Also contains news, criticism, and articles.

Das Tanzarchiv, Hamburg and Cologne, 1953 -
Important German scholarly monthly. Affiliated with Tanzarchiv historical collection, formerly in Hamburg, now in Cologne.

Die Tanzarchiv-Reihe, Hamburg and Cologne, 1964 -
Edited by Horst Koegler and others. Irregular monograph series somewhat analogous to Dance Perspectives.

Music Reference Books and Other Research Aids

Encyclopedias and Dictionaries of Music

Anderson, E. Ruth, Contemporary Composers: a Biographical Dictionary, New York: G. K. Hall, 1976.

Apel, Willi (ed.), Harvard Dictionary of Music, Cambridge, Mass.: Harvard University Press, 1970.
Use critically. Contains no biographical material.

ASCAP Biographical Dictionary, New York: Lynn Farnell, 3rd ed. 1966.
Often useful for material on American composers, lyricists, and the like.

Die Musik in Geschichte and Gengenwart (ed. Friedrich Blume), Kassel-Wilhelmshöne: Barenreiter Verlag, 16 vols. 1949-79.

Probably the finest of all music encyclopedias.

New Grove's Dictionary of Music and Musicians, London: Grove's Dictionary of Music, 20 vols. Forthcoming, probably late 1980, though with a 1978 imprint date. "New Grove's" is promoted as a much-expanded and improved 6th edition of the venerable Grove's Dictionary of Music, the 5th edition of which was published New York: St. Martin's Press, 9 vols. 1954 (ed. Eric Blom). The latter is still useful, though it should be employed critically.

Riemann Musiklexikon, 12th ed. by Wilibald Gurlitt, Hans Eggebrecht and Carl Dehlhaus, Mainz: B. Schotts Sönne, 5 vols. 1959-73.
An excellent resource.

Slonimsky, Nicolas, Baker's Biographical Dictionary of Musicians, New York: G. Schirmer, 6th ed. 1979.
On the whole outstanding.

Slonimsky, Nicolas, Music Since 1900, 4th ed.,New York: Charles Scribner's Sons, 1971.
An important chronology of 20th-century music.

Thompson, Oscar, The International Cyclopedia of Music, New York: Dodd, Mead, 10th edition by Bruce Bohle, 1975. A useful if uneven single volume reference book.

Vinton, John (ed.), A Dictionary of Contemporary Music, New York: E. P. Dutton, 1974.

Westrup, Jack and Harrison, Frank Lloyd, New College Encyclopedia of Music, revised ed. (by Conrad Wilson), New York: Norton, 1976. A useful multi-purpose desk reference, but use critically.

Special Aids to Music Research

Adkins, Cecil (ed.), Doctoral Dissertations in Musicology, Philadelphia: American Musicological Society, 1971.
Deals mainly with U. S. dissertations in musicology.

Benton, Rita (ed.), Directory of Music Research Libraries, Iowa City, Iowa: University of Iowa, 1967-72, 3 vols.
Lists North American and Western European collections.

British Catalogue of Music, London: Council of the British National Bibliography, Quarterly, with cumulative annual issues since 1957. Useful for new British publications of printed music.

Brook, Barry S., Thematic Catalogues in Music, Hillsdale, New York: Pendragon Press, 1972.

Charles, Sidney R., Handbook of Music Literature in Sets and Series, New York: Free Press, 1972. A directory to the contents of "historical editions" of music.

Cobbett, W. W., Cyclopaedic Survey of Chamber Music, London: Oxford U. Press, 1930. Out of date but still useful.

Daniels, David, Orchestral Music: a Source Book, Metuchen, New York: Scarecrow Press, 1972.

Duckles, Vincent, Music Reference and Research Materials: An Annotated Bibliography, 4th ed., New York: The Free Press, 1974. An indispensible resource.

Eitner, Robert, Biographisch-bibliographisches Quellen-Lexikon der Musiker und Musikgelehrten, Leipzig: Breitkopf und Härtel, 10 vols., 1898-1904. Revised editions Wiesbaden: Breitkopf und Härtel, 1959-60 and Graz: Akademische Druck- und Verlagsanstalt, 1959-60. An inventory of the music holdings of European libraries (apropos sources from early Christian times till 1850). Out of date but still useful. Eventually Repértoire internationale des sources musicales (listed below) will replace it.

Heyer, Anna Harriet, Historical Sets, Colleted Editions and Monuments of Music, Chicago: American Library Association, 2nd ed. 1969. A directory to the contents of "historical editions" of music.

Library of Congress Catalogue, Music and Phonorecords: a Cummulative List of Works Represented by Library of Congress Printed Cards, Washington, D.C.: Library of Congress, annually since 1953.

Marco, Guy A., Information on Music series, Littleton, Colorado: Libraries Unlimited Inc., 1975-

Mixter, Kieth E., General Bibliography for Music Research, Detroit: Information Coordinators Inc., 1975.

The Music Index (1948-) A guide to periodical material in the field of music.

New York Public Library, Dictionary Catalogue of the Music Collection, New York Public Library, 1964, with supplements through 1971; updated thereafter in the G. K. Hall publication, A Bibliographic Guide to Music and in the NYPL Research Libraries' Dictionary Catalogue series.

Répertoire international des sources musicales (=International Inventory of Musical Sources: acronym RISM), Munich: G. Henle Verlag, 1960-, A major directory to primary resources (manuscripts and early prints of music: also treatises).

RILM Abstracts (1967-) A quarterly publication of the project, Répertoire internationale de la litterature musicale (=International Inventory of Music Literature). Lists and presents abstracts of recent books and articles on music.

Shapiro, Nat, Popular Music: an Annotated Index of American Popular Songs, New York: Adrian Press, 5 vols. 1964-69.

Sonneck, Oscar, Orchestral Music Catalogue: Scores, Washington, D.C.: Library of Congress, 1912, reprint New York: Da Capo Press, 1969.

Watanaba, Ruth, Introduction to Music Research, Englewood Cliffs, New Jersey: Prentice-Hall, 1967. Valuable treatise on the methodology of musical research: also contains useful lists of resources. Needs to be updated.

Music Periodicals

Access to the more recent journal material is greatly facilitated by the above-mentioned Music Index and RILM Abstracts. For the older material, the citations at the ends of articles in Die Musik in Geschichte und Gegenwart (also above) are most helpful. MGG has a useful inventory of music periodicals: Imogen Fellinger's article, "Zeitschriften", Vol. 14, updated vol. 16. See as well previously cited Ulrich's

International Periodicals Directory, Union List of Serials, the Watanabe Introduction to Music Research ("Survey of Contemporary Music Periodicals", Chapter 17, p. 178), and the articles entitled "Periodicals" in the Grove's and Harvard dictionaries.

Listed below are just a handful of basic European and American music journals, chosen from thousands of possibilities.

Acta musicologica (1928-) International

Archiv für Musikwissenschaft (1918-26; 1952-) West Germany

Current Musicology (1965-) U. S.

Journal of the American Musicological Society (1948-)U.S.

Music and Letters (1920-) England

Music and Musicians (1953-; title varies.)England

Musical Quarterly (1915-) U. S.

Die Musikforschung (1948-) West Germany

Notes of the Music Library Association (1934-) U.S.

Österreichische Musikzeitschrift (1946-) Austria.

Proceedings of the Royal Music Association (1874-)England

Revista musicale Italiana (1894-) Italy

Revue de musicologie (1917-) France

Music Histories

Single Volume Histories

Blume, Friedrich, Classic and Romantic Music, New York: Norton, 1970.

Blume, Friedrich, Renaissance and Baroque Music, New York: Norton, 1967.

Crocker, Richard, A History of Musical Style, New York: McGraw-Hill, 1966.

Grout, Donald, A History of Western Music, revised complete edition, New York: Norton, 1973. Excellent.

Hansen, Peter, An Introduction to 20th-Century Music, Boston: Allyn and Bacon, 1974.

Multi-volume Sets

New Oxford History of Music, London: Oxford University Press; various authors, 1954 - .
British, but otherwise similar to the "Norton History" (see below).

Norton History of Music series, various authors, New York: W. W. Norton, 1940-1966. A multi-volume set, each book on a period in the history of music and written by a specialist.
The Gustave Reese Music in the Renaissance, Manfred Bukofzer Music in the Baroque Era, and and Alfred Einstein Music in the Romantic Era are still valuable. However, the series is to be replaced by the "Norton Introduction to Music History", of which one volume has already appeared: Richard Hoppin's, Medieval Music (1978).

Prentice-Hall History of Music series, Englewood Cliffs, New Jersey: Prentice-Hall, 1965- .
Similar to Norton and Oxford series but in paperback, recent, and concise to a fault. Currently, the following titles are available:

Bruno Nettl, Folk and Traditional Music of the Western Continents.

William P. Malm, Music Cultures of the Pacific, The Near East, and Asia.

Albert Seay, Music in the Medieval World.

Malcolm Brown, Renaissance Music.

Claude Palisca, Baroque Music.

Reinhard Pauly, Music in the Classic Period.

Rey Longyear, Nineteenth-Century Romanticism in Music.

Eric Salzman, An Introduction to 20th-Century Music.

H. Wiley Hitchcock, Music in the United States.

Surveys of and Guides to Dance Music: Collections of Essays

N. B. Many of the publications within this area are poor. Thus I've annotated extensively: also I've omitted entirely some of the really hopeless items.

Arvey, Verna, Choreographic Music: Music for the Dance, New York: E. P. Dutton, 1941.
An attempt to survey the music of primitive, ancient and then European dance, both social and theatrical. Considering when the book was written it is by no means impossible, but it is often inaccurate and now quite dated.

Calvocoressi, Mario D., Music and Ballet, London: Faber and Faber, 1934.
Calvocorressi's quite interesting memoirs, in which he comments mainly about musical life in Paris in the 1890's and through World War I. The ballet material concerns mostly Diaghilev's Ballets Russes. The first printing (Faber and Faber, 1933) was more appropriately titled "Musicians Gallery".

Drew, David (ed.), The Decca Book of Ballet, London: Frederich Muller Ltd., 1958.
After a "Short History of Ballet" by Arnold Haskell, a large number of ballets are taken up by composer: first those to specially composed scores, then "symphonic" works. Most entries list data about a ballet (choreographer, designer, first performance, etc.), then describe the story or action of the piece along with some rudamentary musical analysis and occasional musical examples. Many authors have contributed to the work; thus it is uneven. Also it is obviously dated. However, it does contain some material not readily available elsewhere. Toward the end, one finds a section on "Some Famous Dancers and Choreographers" and another on "Some Famous Ballet Companies", then a "Discography", now of only antiquarian interest. On the whole, the book is not without merit, but it should be read critically.

Evan, Edwin, Music and the Dance: For the Lovers of the Ballet, London: Herbert Jenkins, 1948.
A statement concerning (1) the proper relationship between music and dance (ideally an equal partnership), (2) guidance for choice of dance music, (3) description and analysis of some important scores (Diaghilev standards, symphonic ballets,

modern British works), (4) a consideration of Rameau, Adam, Delibes and Tchaikovsky, (5) some suggestions regarding music which might be used for ballet, (6) some special historical essays. Within its scope, a useful book. Also contains memorial essays on Evans by Ninette de Valois and Dynelev Hussey. Most of Evans' material appeared first in various installments of The Dancing Times.

Fiske, Roger, Ballet Music, London: George Harrap, 1958. A brief layman's introduction. Some of the historical material is inaccurate, but the musical analysis is often respectable and a substantial number of musical examples are included. After the typically superficial treatment of "pre-romantic" ballets, Fiske settles down to a discussion of 19th-century staples (Giselle, Coppelia, Sylvia, and the three Tchaikovsky scores), then treats the Firebird and Petrouchka, followed by Daphnis and Chloé (apropos Ashton's choreography), Job, and The Prince of Pagodas.

Lawrence, Robert, The Victor Book of Ballets and Ballet Music, New York: Simon and Schuster, 1950. Though dated, this ample book contains considerable information. After a short section on ballet history, nearly five hundred pages are devoted to stories of ballets, along with some musical analysis (often faulty) and musical examples. Near the end, there is an out-moded discography of Victor ballet recordings. The entire work should be approached critically.

Machabey, Armand, La Musique de Danse, Paris: Presses Universitaires de France, 1966. A brief essay (a prolegomenon, really) by a well-known French musicologist. It is obviously intended for educated laymen. Typically, Machabey is concerned mainly with the dance as a musical form, whether it is social, theatrical, or the basis of a concert piece. However, the final chapter is devoted to dance and its music as they relate to society.

La musique et le ballet, Paris: special issue of La Revue Musicale, Nr. 219, Dec.-Jan., 1953. A collection of essays, on various aspects of dance music and related topics, by Ferdinando Reyna, A. Richard, Raymond Lepoutre, Serge Lifar, Alain Vigot and others. Well worth consulting.

Pischl, Paul (ed.) "Composer/Choreographer", Dance Perspectives, No. 16, 1963.
One of the more respectable publications dealing with dance music and its function. Emphasis is upon the experimental genres. Includes essays by Louis Horst, Lucia Dlugoszewski, Alwin Nikolais, John Cage, and others who have composed for modern dance.

Searle, Humphrey, Ballet Music, London: Cassell, 1958, 2nd revised edition, New York: Dover, 1973.
The material on the music of modern English ballet is useful. Otherwise employ critically, if at all.

Zhitomirskii, Daniel Vladimirovich, Baletv Tchaikovskogo, Moscow: Gos. muz. izd-vo, 1957. (=Tchaikovsky's Ballets) In Russian.

Biographical and Style Studies of Important Composers of Dance Music

This section takes up composers in chronological order. It deals almost entirely with major composers who have written a substantial amount of music or a very important score specifically for theatrical dance. It is of course true that many famous composers who never wrote a ballet score (Bach, Vivaldi, Chopin, Brahms) have had their music choreographed. Also, several very great composers (Mozart, Beethoven) have done only a single minor ballet, while others (Rossini, Verdi, Wagner) have written ballet only for opera. Readers wishing further information on such artists can seek it out through articles and bibliographical citations in the better music reference books and texts. Most of the minor composers who have contributed to ballet, often prolifically (Adolphe Adam, Cesare Pugni, Ludwig Minkus), either have not been honored by book-length studies, or else such treatises are obsolete. But one does find short articles on many of them in music reference books. See also the "Special Studies" and "Surveys of and Guides to Dance Music" sections in this bibliography.

Borrel, Eugène, Jean-Baptiste Lully: le cadre, la vie, la personnalité, le Rayonnement, les oeuvres, Paris: La Colombe, 1949.

Laurencie, Lionel de la, Lully, reprint, New York: Da Capo Press, 1977.
Originally published in Paris, 1911.

Scott, R. H., Jean-Baptiste Lully: The Founder of French Opera, New York: Taplinger/Crescendo, 1977.

Girdlestone, Cuthbert, Jean-Philippe Rameau: His Life and Work, New York: Dover, 1969.

Gardien, Jaques, Jean-Philippe Rameau, Paris: La Colombe, 1949.

Adam, Adolphe, Souvenirs d'un musician, 2 vols., Paris, 1857, 1859.

Adam, Adolphe, Article on him in Grove's Dictionary of Music.

Halévy, J., Notice sur la vie et les ouvrages de Adolphe Adam, Paris, 1859.

Pougin, J., Adolphe Adam, Paris, 1877.

Pugni, Cesare. Article on him in Enciclopedia dello spettacolo.

Delibes, Léo. Article on him in Grove's Dictionary of Music.

Curzon, Henri de, Léo Delibes, Paris: G. Legouix, 1927.

Travaglia, Silvio, Riccardo Drigo: l'uomo a l'artista, Padua: G. Zanibon, 1929. Short monograph with little documentation.

Minkus, Leon (=Aloisius Ludwig Minkus), article on him in Grove's Dictionary of Music.

Abraham, Gerald (ed.), The Music of Tchaikovsky, New York: W.W. Norton, 1946. Has an article by Edwin Evans on the ballet scores.

Volkoff, Vladimir, Tchaikovsky: a Self-Portrait, Boston: Crescendo, 1975.

Warrack, John, Tchaikovsky, New York: Charles Scribner's Sons, 1973.

Lockspeiser, Edward, Debussy, His Life and Mind, 2 vols., London: Cassell, 1962-66; reprint, Cambridge, Mass.: Cambridge University Press, 1978.

Harding, James, Erik Satie, New York: Praeger, 1975.

Meyers, Rollo, Erik Satie, London: Dobson, 1948; reprint, New York: Da Capo, 1968.

Orenstein, Arbie, Ravel: Man and Musician, New York: Columbia University Press, 1975.

Stuckenschmidt, Hans, Maurice Ravel: Variations on his Life and Work, Philadelphia: Chilton, 1968.

Craft, Robert, Stravinsky: The Chronicle of a Friendship, New York: Knopf, 1972.

Stravinsky, Igor, The Poetics of Music, Cambridge, Mass.: Harvard University Press, 1970.

Vlad, Roman, Stravinsky, 3rd ed. London: Oxford University Press, 1978.

White, Eric Walter, Stravinsky, a Critical Survey, New York: Philosophical Library, 1948, revised edition, 1966.

Abraham, Gerald, Eight Soviet Composers, London: Oxford University Press, 1943: reprint by Greenwood.
Contains essays on Shostakovitch, Prokofiev, Khachaturyan, Kabalevsky, and others.

Schwarz, Boris, Music and Musical Life in Soviet Russia, 1917-1970, New York: W. W. Norton, 1972.

Nestyev, Israel, Prokofiev, Stanford, Calif.: Stanford University Press, 1960.

Seroff, Victor, Dmitri Shostakovitch, Freeport, New York: Books for Libraries Press, 1943; reprint, 1960.

Berger, Arthur, Aaron Copland, London: Oxford University Press, 1953; reprint, New York: Greenwood, 1971.

Smith, Julia, Aaron Copland, New York: E. P. Dutton, 1955.

Kostelanetz, Richard, John Cage, New York: Praeger, 1953, revised ed. 1970.

Selected Special Studies About or Including Dance Music

Anthony, James R., French Baroque Music from Beaujoyeulx to Rameau, New York: W. W. Norton, 1974.

Beaumont, Cyril W., "Adolphe Adam and the Music of Giselle", The Ballet Called Giselle, London: C. W. Beaumont, 1944. Reprint, New York: Dance Horizons. 1944.

Böttger, F., Die Comédie-Ballets von Molière und Lully, Berlin, 1931.

Bukozfer, Manfred, "A Polyphonic Basse Dance of the Renaissance" Studies in Medieval and Renaissance Music, New York: W. W. Norton, 1950.
Has extensive bibliography.

Crane, Friedrich, Materials for the Study of the Fifteenth Century Basse Danse, Brooklyn, New York: Institute of Medieval Music, 1968.

Donington, Robert, The Interpretation of Early Music, 2nd ed., London: Faber and Faber, 1975.

Donington, Robert, A Performer's Guide to Baroque Music, New York: Scribner, 1973.

Donington, Robert (ed.), Stravinsky Ballet Music: The Firebird, Petrushka, The Rite of Spring, The Fairy's Kiss, London: Cassell and the Decca Record Company, 1952. Decca Music Guides. No. 10.

Dorris, George, "Music for Spectacle", Ballet Review, Vol. 6, No. 1, 1977-78.
Some very significant comments about music for the "extravaganza" ballets of the 19th and 20th centuries. Especially valuable for comments concerning mainstream Soviet composers such as Gliere, Asafiev, and Khatchaturian.

Ellis, Helen Meredith, The Dances of Jean-Baptiste Lully, Stanford University: Unpublished Ph.D. dissertation, 1967.
Copy available from University Microfilms International, Ann Arbor, Michigan.

Goldner, Nancy, The Stravinsky Festival, New York: Eakins Press, 1973.

Gombosi, Otto, "About Dances and Dance Music in the Late Middle Ages", Musical Quarterly, Vol. 27, 1941.

Grout, Donald J., A Short History of Opera, New York: Norton, 1965.
In spite of its modest title, this remains the best study in English of this vast subject. There is an excellent though somewhat dated bibliography at the end. Opera ballet is mentioned somewhat casually, however.

Jordan, Stephanie, "A Month in the Country: The Organization of a Score", Dance Research Journal, 1978-9.

Isherwood, Robert, Music in the Service of the King: France in the Seventeenth Century, Ithaca, New York: Cornell University Press, 1973.

Lambert, Constant, Music Ho: A Study of Music in Decline, London: Faber and Faber, 1933; 2nd ed., 1936: reprint, 1969.
Conservative statement about modern music by a highly influential composer-conductor of the early years of modern British Ballet.

Lanchbery, John and Guest, Ivor, "The Scores of La Fille Mal Gardée", London: Theatre Research, Vol. III, Nos. 1, 2, 3, 1961. Also included in the Clarke and Crisp Making a Ballet, New York: Macmillan, 1975.

Lederman, Minna (ed.), Stravinsky in the Theatre, New York: Da Capo, 1975.

Essays by numerous authors, originally in Dance Index, VI, Nos. 10-12; published in book form, New York: Farrar, Strauss, Cirroux, 1949. A valuable publication.

Leningrad: Gosudarstvennyi institut teatra, Muzyki i Kinematografii Muzyka sovetskogo baleta, Moscow: Gos. mus. izd-vo, 1962.
A series of essays by various authors. The volume contains some technical analysis and musical examples. There is some attempt at scholarly documentation by means of footnotes. The Russian is best rendered Music of Cinema: Music of Soviet Ballet.

Manchester, P. W., "Louis Horst: In Memoriam", Dance News, March, 1964.

Marrocco, Thomas and Thomas, Emma Lewis, "Music and Dance in Boccaccio's Time", Dance Research Journal, Spring-Summer, 1978.

Masson, Paul-Marie, L'Opéra de Rameau, New York: Da Capo Press, reprint 1972. Originally published in Paris, 1930.

Newman, Joyce, Jean-Baptiste de Lully and His Tragédies Lyriques, Ann Arbor, Michigan: University Microfilms International, 1978.
Contains some new biographical material and much about the musical and literary aspects of the Lully operas.

New York Public Library Dance Collection, Stravinsky and the Dance: A Survey of Ballet Productions 1910-1962, New York: New York Public Library, 1962.
In honor of the composer's eightieth birthday, in conjunction with a special exhibit, "Stravinsky and the Dance". A valuable little volume comprised of Herbert Read's short essay, "Stravinsky and the Muses", followed by sixty-seven illustrations, then Selma Jeanne Cohen's chronicle, "Ballet Productions, 1910-1962". The latter is international in scope.

Rochlein, Harvey (ed.), Notes on Contemporary American Dance, Baltimore: University Extension Press, 1964.
Essentially a tract by Lucia Dlugoszewsky, the composer who has worked for Erick Hawkins for many years.

Rozanova, Yuliya Andreyevna, Symphonic Principles of Tchaikovsky's Ballets (=Simfonicheskie printsipy baletov Chaikouskogo), Moscow: Muzyka, 1976. In Russian.

Sachs, Curt, Rhythm and Tempo, New York: W. W. Norton, 1953.

Stodelle, Ernestine, The First Frontier: The Story of Louis Horst and the American Dance, Cheshire, Connecticut: Ernestine Stodelle, 1964. Provides insights into Horst's concept of dance music.

"Stravinsky" a portfolio, Dance Magazine, June, 1972.

Wiley, Roland John, Tchaikovsky's Swan Lake: the First Productions in Moscow and St. Petersburg, Cambridge, Mass.: Harvard University Ph.D. Dissertation, 1975.

Willinger, Edward, "Music at the Ballet", Ballet Review, Vol. 6, No. 2, 1977-78. Some interesting though conservative comments about the relationship between ballet and its music.

Guides to Recordings

Beyond the sources cited following, I recommend the entry, "Ballet Music - Discography", New York Public Library Dictionary Catalogue of the Dance Collection (Vol. 1, p. 492ff.) and the frequent record reviews in the British journal, Dance and Dancers.

See also the serials, American Record Guide (title varies, 1935-) and High Fidelity/Musical America (title varies, 1950-) as well as Library of Congress Catalogue: Music and Phono Records (1953-) and The "Discographies" section of Vincent Duckles' Music Reference and Research Materials, New York: The Free Press, 1974.

In addition, trade catalogues are quite helpful, especially those of the discount houses. Being in middle America, I tend to use Rose Discount Records (214 S. Wabash Avenue, Chicago, Illinois, 60604), which offers a very generous discount, good service, and frequent special sale bulletins. However, there are similar houses all over the country, e.g., Andre Perrault's Old Stone House (73 East Allen Street, Winooski, Vermont, 05404), which issues a lavish Classical Record Reference Book, and Musical

Heritage Society (14 Park Road, Tinton Falls, New Jersey 07724), though one must pay a membership fee in order to receive the Society's catalogue and its discount privileges, applying to over 2500 recordings, a number of which are unavailable otherwise. Footnotes: A Newsletter of the Performing Arts, published by F. Randolph Associates, New York, is a trade journal which peddles dance records (and much else) at reasonable prices.

Escudier, Monique, "La discographie de la danse", Les saisons de la danse, Part 1 - June, 1975 (No. 75); Part 2 - October, 1975 (No. 77); Part 3 - December, 1975 (No. 79).
An extremely valuable discography of dance music from Renaissance through the 19th century. However, the majority of the recordings are French-made, thus not always available in the U. S.

Gray, Michael H. and Gibson, Gerald D., Bibliography of Discographies, Vol. 1, "Classical Music, 1925-1975", New York and London: R. W. Bowker, 1977.

Music Educators National Conference, Music in World Cultures. Washington: MENC, 1972.
Reprint of Music Educators Journal, October, 1972. An anthology of articles on various ethnic musical traditions and types. Also contains valuable lists of ethnic films, recordings, tapes, and books, some of which relate to ethnic dance.

Phonolog, available from Phonolog Trade Service Publications, Inc., P.O. Box 3308, Terminal Annex, Los Angeles, California, 90051.
A complex record index in a large loose-leaf binder. Supplementary or replacement pages are issued by the publisher every few days. Subscriptions to Phonolog are extremely expensive; thus one finds it mainly in record shops, but it's superior to the Schwann guides in that it cross-lists more efficiently; e.g., there are very current "artist" entries. Also it treats popular recordings copiously.

Schwann Record and Tape Guide (1948-)
Provides most convenient access to recordings available on the U. S. retail market. As matters currently stand, a monthly fascicle (Schwann

Record and Tape Guide 1) lists most "classical" records by composer. Some popular and jazz items are also included. In addition, there is a "collections" section, in which some anthology recordings of ballet music are included. Approximately every other month, "Schwann -1" contains an extremely valuable alphabetical list of ballet titles, with citations to the musical composers. One finds this (and a similar table of opera titles) near the back of the volume, just prior to the "shopping mart" and current retail price lists. Schwann-2 Supplementary Record and Tape Guide, which appears each Spring and Fall, covers areas such as monaural recordings, non-current popular selections, a "spoken and miscellaneous" section and a "Dance Instruction" section. Other Schwann supplements include a Childrens' Records Catalogue (once annually) and very rarely an Artist Issue, which lists recordings by performer.

All of the above are published by Schwann Record Catalogue, 137 Newbury Street, Boston, Mass., 02116, though individual subscriptions are no longer considered. Instead, one buys (or consults) the Schwann guides at retail record shops. Also many libraries, especially those with record collections, will have the series on file.

A Select Discography of the Music of Dance

This division takes up composers in chronological order, then some anthologies. Obviously, there are numerous other possibilities. Also items are deleted and new ones appear with such frequency that one must read reviews and check trade publications every month in order to keep up with what's available.

Lully, Jean-Baptiste, Alceste, 3 Columbia M3-34580.

Lully, Jean-Baptiste, Xerxes Ballet, Turnabout 34476.

Rameau, Jean-Phillipe, Castor et Pollux, 4-Telefunken 4635048.

Rameau, Jean-Phillipe, Les Indes Gallantes, 3-Columbia M3-32973.

Gluck, C.W. Von, Don Juan, London STS-15169.

Mozart, W. A., Les Petits Riens, Angel S-36869.

Beethoven, Ludwig von, The Creatures of Prometheus, 2-Classical Excellence 11061, 11053.

Hérold-Lanchbery, La Fille Mal Gardée, London CS-6252.

Adam, Adolphe, Giselle, 2-London 2226.

Delibes, Léo, Coppelia, 2-London 2229.

Delibes, Léo, Sylvia, 2-London 2236.

Tchaikovsky, Peter I., The Nutcracker, 2-Angel S 3788.

Tchaikovsky, Peter I., The Sleeping Beauty, 3-Angel SX 3812.

Tchaikovsky, Peter I., Swan Lake, 3-London 2SPC 21101-3.

Glazovnov, Alexandre, Raymonda (suite) Melodya/Angel S-40172.

Offenbach, Jacques, Gaité Parisienne and Chopin, Frederick, Les Sylphides, RCA LSC-3308.

Franck, César, Symphonic Variations, London 6818.

Chausson, Ernest, Poème for Violin and Orchestra (for Tudor's Lilac Garden) Angel S-37118.

Debussy, Claude, Jeux and Afternoon of a Faun , Columbia MS-6271.

Satie, Eric, Parade, Everest 3234.

Elgar, Edward, Enigma Variations, Phillips 835317.

Ravel, Maurice, Daphnis and Chloé, Angel S-37148.

Falla, Manuel de, The Three-Cornered Hat, Columbia M-33970.

Bartok, Bela, The Miraculous Mandarin, Columbia M-31368.

Stravinsky, Igor, Agon, RCA-LSC-2879 (out of print, currently).

Stravinsky, Igor, Apollo and Orpheus, Columbia MS-6646.

Stravinsky, Igor, Firebird, Angel S-36910.

Stravinsky, Igor, Les Noces, Nonesuch 71132.

Stravinsky, Igor, Petrouchka, Columbia M-31076.

Stravinsky, Igor, The Rite of Spring, Nonesuch 71093.

Gliere, Reinhold, The Red Poppy, Melodya/Angel S-40089.

Schoenberg, Arnold, Transfigured Night (for Tudor's Pillar of Fire) Argo ZRG-763.

Vaughan Williams, Ralph, Job, Angel S-36773.

Poulenc, Francis, Les Biches, Angel 35932.

Walton, William, Façade, ARGO-ZRG-649.

Prokofiev, Serge, Cinderella, 2 Melodya/Angel S-4102.

Prokofiev, Serge, The Prodigal Son, London 6538.

Prokofiev, Serge, Romeo and Juliet, 3 Angel S-3802.

Khachaturian, Aram, Spartacus, 4-Columbia/Mel. D4M 33493.

Copland, Aaron, Applachian Spring and Rodeo, Seraphim S-60198.

Copland, Aaron, Billy the Kid, Everest 3051.

Bernstein, Leonard, Fancy Free, Columbia M-30304.

Anthologies

Dance Music Through the Ages, 6-Polydor/Archive 2723051.
Over 100 dances from five centuries (Rennaissance through Biedermeier periods).

May I Have the Pleasure?, KUP 703G.
Enclosed booklet (by Angene Feves) explains how to perform a number of Renaissance social dances in accordance with Arbeau's Orchésographie.
The record, by the Towne Waytes, supplies the music.
Order from Kenneth V. Perry, Ltd., P.O. Box 1223, Coquitlam, B. C., Canada for around $7.50 U. S. A quite useful set.

Dance Music of the Renaissance, Victrola S-1328.

Dance Music of the Renaissance, DGG Archive 2533-111.

16th Century French Dance Music, Philips 6500-293.

Art of the Prima Ballarina, 2-London 2213

Homage to Pavlova, 2-London.2223

Pas de deux, London 6418.
The three items immediately above contain a number of selections from the 19th century (by Pugni, Drigo, Minkus, Danish "Bournonville" composers, and others). Very little of this material is of musical worth, but much is significant historically.

The World of Ballet
Vol. 1, London SPA 4001
Vol. 2, London SPA 4014
Vol. 3, London SPA 4032.

Ballet Music, 3-Seraphim 60284.